

**THE
NEW CANADIAN
MUSIC COURSE**

BOOK THREE

CONEY—WICKETT

**W. J. GAGE & CO., LIMITED
TORONTO**

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work out the
modulation

The New Canadian Music Course

A SIGHT-SINGING COURSE
FOR THE USE OF SCHOOLS

BOOK THREE

BY

E. M. Coney

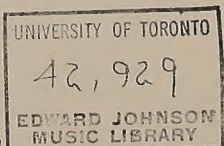
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OF BRITISH COLUMBIA



Toronto

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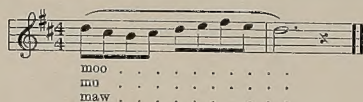
THE NEW CANADIAN MUSIC COURSE

BOOK THREE

SECTION I

Voice-Training

Also Keys C and B.



Theory

8 = d' = C'
7 = t = B
6 = l = A
5 = s = G
4 = f = F
3 = m = E
2 = r = D
1 = d = C

Formation of the Scale. This lesson provides a good opportunity to study the connection between the tonic sol-fa modulator and the piano, but before proceeding with this, it would be well to see how they differ. Instead of tonic sol-fa syllables, the first seven letters of the alphabet are given to the keys of the piano. We can now adopt these letters when referring to the syllables on the modulator, because we shall gradually omit the tonic sol-fa syllables in our sight-reading exercises. We must learn to *think* the syllables and use *la* or any singing vowel. Memorize the syllables with their equivalents.

The syllables and letters in the diagram are founded on C as the Doh. C is the principal note, and is called the Key-note. The notes from the key-note to its octave form a *Scale* (Latin "Scala," a flight of steps). The notes or steps of the scale are called *Degrees*. You will notice on your modulator that the steps are not all of one size. Between E and F (or 3rd and 4th) and B and C (or 7th and 8th) the steps are very small. We call these steps half tones or semitones and the larger steps whole tones. All the scales which we shall study will be formed in this way.

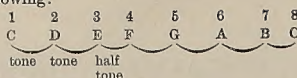
On the pianoforte the keys are placed in a horizontal position, some being black and some white.



Between C and D there is a black key which is the half tone between the two, and there is another half tone between D and E. Between E and F there is no other sound, consequently there is no black key.

Find the other two notes that have no other sound between them.

Complete the following:

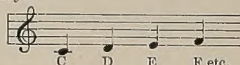



As the Scale of C needs only *white* keys, a *plain* staff with the proper clef is used for writing music in this key.



C or Doh

C is always on the first ledger line, and from this you can get all the letters of the lines and spaces. These should be written in your music dictation book and committed to memory.



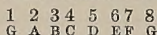
Review the rhythmic figure  before attempting the following exercise. The position of the doh will no longer be shown by a square.

(190)

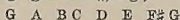
A Tyrolean Air




C is not always the most important note in a scale or melody. We will now construct a scale in which G is the fundamental note or key-note.



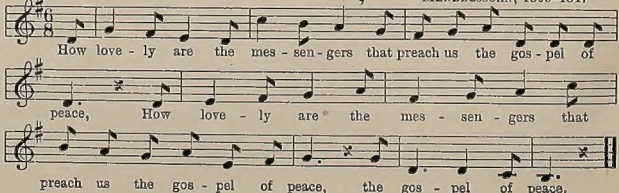
We have already learned that in a scale the half tones must come between the 3rd and 4th, and 7th and 8th degrees. From the diagram above you will see that a half tone does *not* come between the 7th and 8th. It is necessary therefore to *raise* the pitch of F half a tone, and this is done by using the sign # (called a *Sharp*) and changing F to F#, e.g.,



From this we learn that when G is our Doh, F# (on the pianoforte the black key immediately to the right of the white one) and *not* F must be played or sung throughout the exercise. To avoid writing the sharp every time it is needed, it is placed after the Treble Clef thus:  and called the *Key Signature*.

(191)

MENDELSSOHN, 1809-1847



The scale of F can be taken in a similar way to the scales of C and G.

1	2	3	4	5	6	7	8
F	G	A	B	C	D	E	F

Here we have a whole tone between the 3rd and 4th degrees. By using the sign \flat (called a *Flat*) and thus changing B to B \flat we lower the pitch of that note half a tone, e.g.

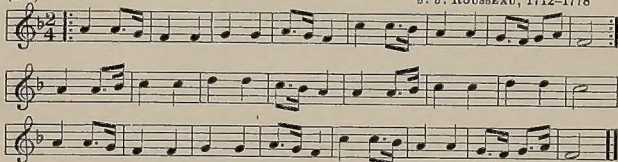
1	2	3	4	5	6	7	8
F	G	A	B \flat	C	D	E	F

The Key Signature for F is B flat



(192)

J. J. ROUSSEAU, 1712-1778



Prove by diagram that Keys D, A, and E require two, three, and four sharps respectively for their Signatures, and find the Key Signatures for B \flat , E \flat , and A \flat .

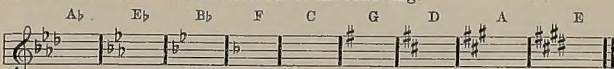
All the above Scales are called *Major Scales* because the 3rd of the scale is a *major* 3rd from the 1st. It is not necessary to deal with *Minor Scales* here.

Write the following definitions in your music dictation book. A *Sharp* # placed before a note raises the pitch of that note a half tone.

A *Flat* \flat placed before a note lowers the pitch of that note a half tone.

A *Natural* \natural annuls the effect of a sharp or a flat. It may therefore *raise* or *lower* the pitch of a note.

The Sharps or Flats of a signature are placed in a certain conventional order on the staff. Learn the order of the following:



Rules for Finding Doh

1. The last sharp to the right is *Te*.
2. The last flat to the right is *Fah*.

Ear-Training

1. To write or tell ear-tests containing three or four notes given by the teacher, e.g., *m f l s*; *d' s f m*. Various keys should be taken.
2. Chordal Exercises for Blending of Voices.

(193)

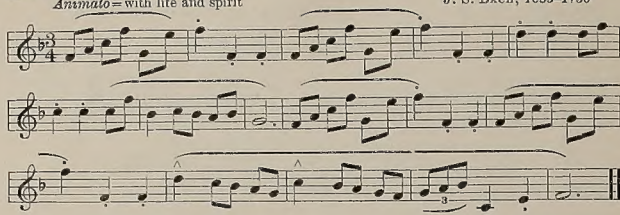


A *Triplet* is a beat divided into three equal parts. The notes are grouped with a slur mark, and the figure 3 is placed under or over them. The rhythmic name is *taataitee*.

(194)

Animato = with life and spirit

J. S. BACH, 1685-1750

**Rhythmic Work** (Combined with Music Appreciation)

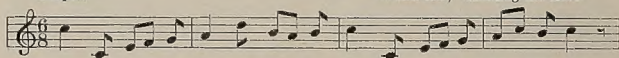
Memorize (194) and step it. Show the light staccato notes and the legato phrases.

(195)

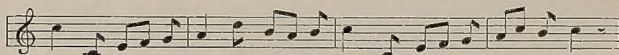
Joyfully the Birds are Singing

Adapted

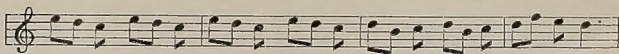
Welsh Air, "Hunting the Hare"



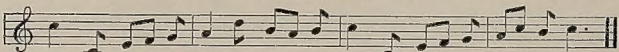
1. Joy - ful - ly the birds are sing - ing, Fill - ing all the air with glee;
2. When the day's glad sport is o - ver, And the shad - ows length - ning grow,



Mes - sa - ges of joy they're bring - ing, Send - ing forth their mel - o - dy.
When the stars be - gin to trem - ble, And the eve - ning sun sinks low;



Then thro' din - gle, dell, and hol - low, Haste we on this sum - mer's day,
Then with voi - ces gai - ly ring - ing, Home once more we wend our way,



O what joy it is to fol - low Sounds of mirth with hearts so gay.
To the winds our mu - sic fling - ing, Songs of joy shall end the day.

(196)

Down from the Sky

W. M. S.

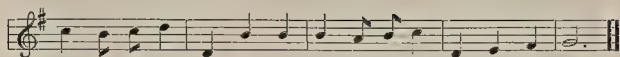
Folk Tune



1. When clouds are thick o - ver - head, All the glad sun - shine has fled, Pour - ing with
2. When day's bright glo - ry is past, Eve - ning's long shad - ows are cast, Fresh'ning the



might and with main, Down comes the rain. When light - ning flash - es on high, Loud thunder
parch'd earth a - new, Down falls the dew. When clouds are fleec - y and white, Jack Frost nips



peals in the sky, Shot by the fierce blow-ing gale, Down beats the hail.
hard in the night, Gen - tly to earth far be - low, Down floats the snow.

SECTION II

Voice-Training

Also in Keys C and B.



moo
no
law

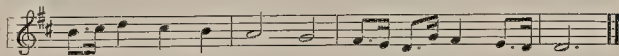
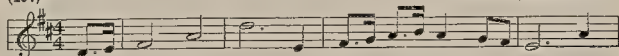
Exercises for Sight-Reading

Preliminary Work. There should be continued practice on the blank staff in all keys to sol-fa syllables and a singing vowel (chiefly the latter). The exercises should be *softly* monotoned to time-names (teacher and pupils beating time) and the rhythm thoroughly grasped before the singing is attempted.

The pupils should now be expected to find their own key-note. The teacher will give C¹ and from that pitch the required key-note can be obtained.

(197)

HANDEL, 1685-1759



(198)

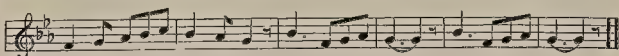
Moderato = moderate time

Old English Air



(199)

German Lullaby



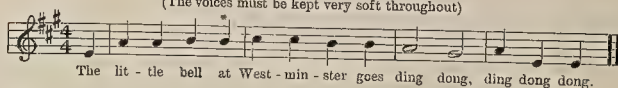
A *Round* is a melody in which the singers begin at different times. An asterisk * marks the place that the first singer reaches before the second voice begins. It is well for the teacher to tell the class the number of times each part must be sung, and the voices will then cease one by one. Some rounds however, lend themselves to a simultaneous ending.

(200)

The Little Bell at Westminster

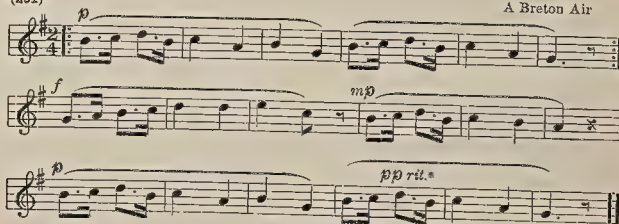
ROUND FOR FOUR VOICES

(The voices must be kept very soft throughout)

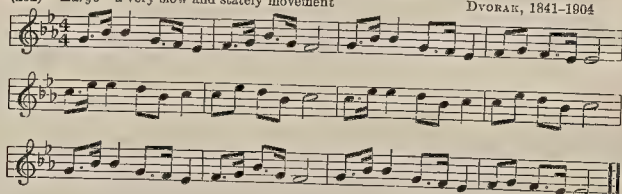


(201)

A Breton Air

* *Ritardando (rit.)* = gradually slower(202) *Largo* = a very slow and stately movement

DVOŘÁK, 1841-1904



(203)

WZHEN, 1786-1826

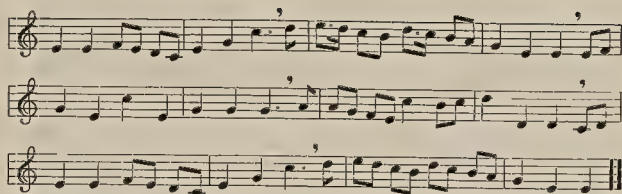


(204)

Allegro = quick and lively

Jacobite Song





Ear-Training

Chordal Exercise

(205)



*can be
used for
a short
exercise*

Rhythmic Work (Combined with Music Appreciation)

The beautiful gavottes and minuets of Bach and Handel can perhaps be better appreciated if dramatized or stepped.

A *Minuet* is an old majestic stately dance in $\frac{3}{4}$ time.

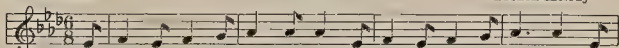
The pupils will join hands in couples and commence with the outside foot. Three walking steps will be taken for the first bar, but in the second bar the first step will be held for three beats (with the toe pointed). This will be repeated, beginning with the inside foot. Use (194).

(206)

Nature's Music

W. M. S.

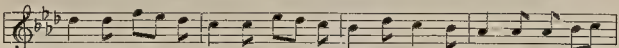
French Melody



1. There's mu - sic in the lark's glad trill A - bove the breez - y moor-lands; There's
2. There's mu - sic in the hum of bees, And in the patt'ring rain-drops; There's



mu - sic in the sea-bird's cry, A-cross the lone - ly quick-sands. All
mu - sic in the mur-m'ring wind, A-mong the sway-ing tree - tops. All



wild things raise A song of praise, And join in one grand har-mo - ny; Each
space re - sounds With joy - ful sounds As na - ture breathes her glad re - frain, And



sings its song The whole day long, In strains of sweet-est mel - o - dy.
through our hearts The mu - sic darts, And ech - oes sweet-ness back a - gain.

SECTION III

Voice-Training

Also in Keys C and B.



Exercises for Sight-Reading

Preliminary Work. We have learned that sharps or flats may constitute a key signature. We have now to study them when they occur "accidentally" in an exercise, i.e., when they do not form part of the key signature. The natural \natural will still contradict a previous flat or sharp when the latter occurs as an "accidental."

An *Accidental* affects the notes of the same pitch throughout *one bar only*.

The Sharpened Fourth. A sound between *fah* and *soh* is often needed. You are all familiar with it as you have sung *s fe s* from the tonic sol-fa modulator. Review the following phrases containing this "sharp" of *fah*.

s	l	s	fe	s	s	fe	s	f	m
r	m	f	fe	s	f	fe	s	l	s
s	f	m	fe	s	d'	s	l	fe	s

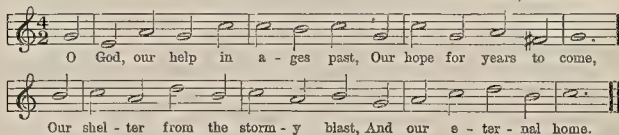
The Sharpened Fourth is shown by a sharp placed immediately before the note to be raised. The natural restores the note to its original pitch.



(207)

O God, Our Help in Ages Past

W. CROFT, 1678-1727



The position of *fe* on the staff depends upon the key-note. Take blank staff practice in the following keys.

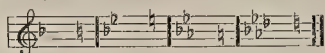


(208)

THOMAS MORLEY, 1557-1604

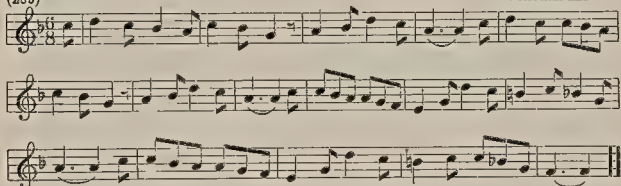


Take blank staff practice in the following keys. The *natural* in these keys takes the place of the sharp.

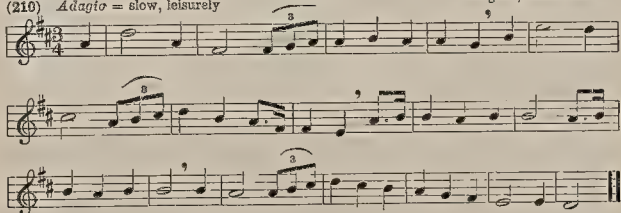


(209)

Venetian Air

(210) *Adagio* = slow, leisurely

Wagner, 1813-1883



(211)

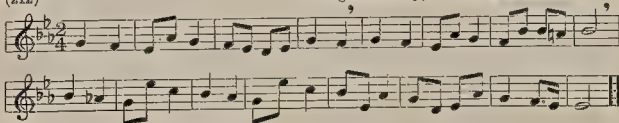
MOZART, 1756-1791



If an accidental is closely followed in a succeeding bar by a note that has previously been affected by it, it is customary for extra precaution to renew the cancelled sharp, flat, or natural.

(212)

English Melody, "Farewell Manchester"



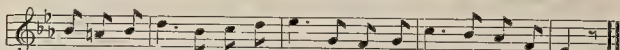
Evening Bells

A. M. STEPHEN

W. MÜLLER, 1767-1835



1. Sweet bells at eve, o'er lake and plain, I hear the ech - oes of your strain,
2. A - bove the town, the clouds a - glow Are bright - er than the lights be - low;
3. Sweet bells, ring out the end of day, The end of toll's un - rest - ing away;



While in the west the sun-set's gleam Is on the hills a fad - ing dream.
 When in the streets, the lamps a - light Pro - claim the com - ing of the night.
 The light is fad - ing in the West, The shades of night will bring us rest.

Ear-Training

(214)

Voice-Blending Exercises

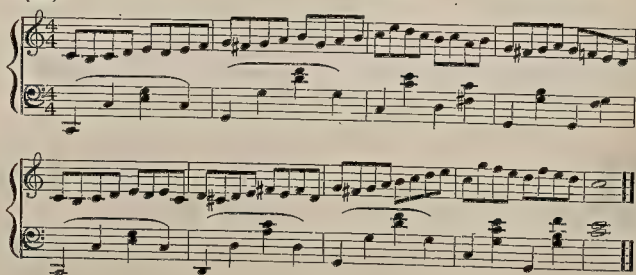


Rhythmic Work — A Tableau

A subject for a tableau can often be got from a beautiful picture. If you find a suitable one in your home bring it to school and put it into your rhythmic work. For the present we will choose a simple and popular topic.

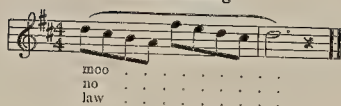
The music suggested consists of eight bars of eighth notes (running steps), and each pupil will require two bars. The music can be repeated (the whole note must be left until the end) so that eight pupils may take part. Divide into two groups forming lines and leaving a space in the centre. Each pupil in the tableau will represent some form of occupation (sewing, reading, etc.). When the music begins, a pupil from Group one will run two bars and pose *instantly*. A pupil from Group two must begin to run (keeping time with the music) on the first note of the third bar. A third pupil from Group one begins on the 5th bar, and a fourth pupil from Group two begins on the 7th bar. This continues until all are in the tableau.

(215)



SECTION IV Voice-Training

15

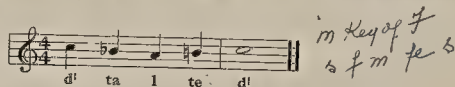


Exercises for Sight-Reading

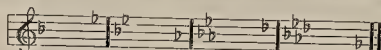
Preliminary Work. The Flattened Seventh. A sound between *lah* and *te* is often needed. It is familiar to you as *ta* (taw). It is called the "flat" of *te* or the "flattened seventh." Review this syllable in the following phrases:

d' ta l t d' d' t ta l t d'
m s l ta l m s ta l t d'

The flattened 7th is shown in the following example by a flat placed immediately before the note to be flattened. The *natural* restores the note to its original pitch.

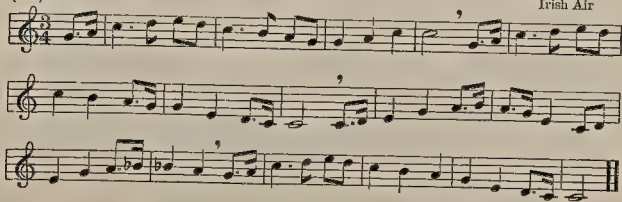


Take blank staff practice on the flattened 7th in the following keys:



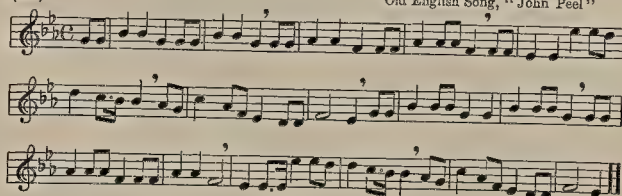
(216)

Irish Air



(217)

Old English Song, "John Peel"



16

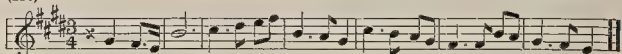
(218)

"The Hunter," SCHUBERT, 1797-1828



(219)

HANDEL

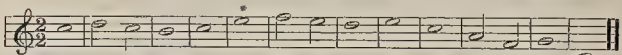


(220)

White Sand and Gray Sand

THREE-PART ROUND

Old English



White sand and gray sand, Who'll buy my white sand? Who'll buy my gray sand?

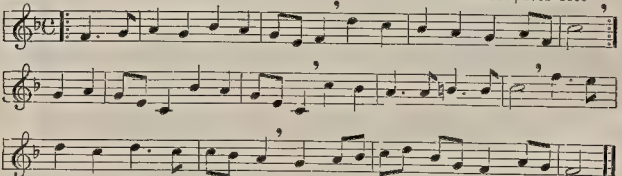
(221)

CHOPIN, 1810-1849



(222)

HAYDN, 1732-1809



Ear-Training

1. Written phrases in time and tune clapped and played or sung by the teacher including *fe* and *ta*.
2. Exercises for Voice-Blending continued.

(223)



The *Fah* and *Soh* Chords can be taken in a similar way. The singing vowels should be used, and each part must enter very smoothly. The pupils who begin the exercise must set an example of soft sweet rounded tone.

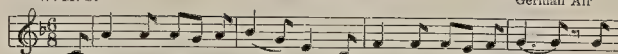
Rhythmic Work (Combined with Music Appreciation)

Review the minuet step, illustrating with Handel's "Berenice" Minuet (291).

The Mill Wheel

W. M. S.

German Air



1. Be-neath the state-ly lin - dens, Be-side the riv - er feet, The
 2. All day the wheel hums soft - ly, All day the mil - ler sings, He
 3. Be-side the bus - y mill wheel I long to make my home, To
 4. To share the trust-ful glad - ness Which these two seem to feel; Con -



mil - ler lives con - tent - ed, And grinds his dai - ly wheat, The
 knows the hap - py free - dom That cheer - ful la - bor brings, He
 see the rush - ing wa - ter, And watch its spark - ling foam, To
 tent and peace at - tend them, The mil - ler and his wheel, Con -



mil - ler lives con - tent - ed, And grinds his dai - ly wheat.
 knows the hap - py free - dom That cheer - ful la - bor brings.
 see the rush - ing wa - ter, And watch its spark - ling foam.
 tent and peace at - tend them, The mil - ler and his wheel.

SECTION V

Voice-Training

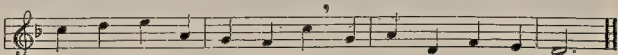


moor
 no
 law

Exercises for Sight-Reading

Preliminary Work. Practise the following phrases:

Key E I, l e f m d r - m - d I, t, d I, -
 d r m l m r d - I, m f m r d I, -
 Key F I d m I, f m r - m I, t, d t, I, -
 d I, t, d r m l - d d t, I, m - -



Lah

.

me

.

doh

.

lah,

In the above phrases and exercise the **lah** is the most important note and takes the place of the **doh** or tonic. Examine the diagram of the Lah Chord at the side. There is a *whole* tone between the **lah** and the dot representing **soh** (reading downwards). In order to make the **lah** have a strong tonic effect like the **doh**, it is necessary to have a *half* tone below it, viz., the **soh sharp** or **se** instead of the **soh**. (The **doh** has the "leading-note" **te** a half tone below it.) The second diagram shows this.

Melodies in which **lah** predominates and in which **se** occurs are called Minor Melodies. They are usually sad tunes although if sung quickly some of them are very jolly.

Practise the following phrases:

Doh'

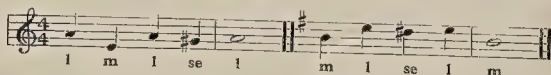
te

Key G d t₁ l₁ se₁ l₁ | l₁ d t₁ se₁ l₁ d
 d l₁ t₁ se₁ l₁ | l₁ se₁ l₁ t₁ d

lah

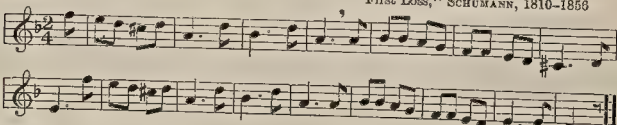
se

Se is never introduced into the Key Signature but is always shown by an *accidental* placed before the note.



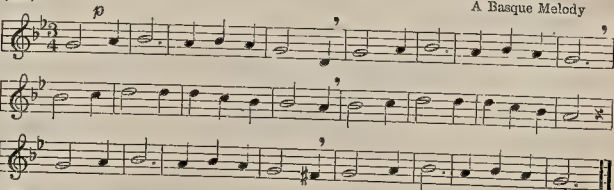
(226)

"First Loss," SCHUMANN, 1810-1856



(227)

A Basque Melody



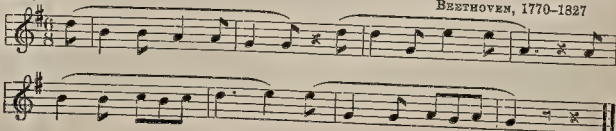
(228)

MOZART, 1766-1791



(229)

BEETHOVEN, 1770-1827

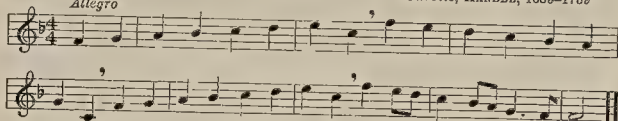


A *Gavotte* is a form of dance music. It originated among the peasants in the south of France. It is written in $\frac{4}{4}$ time, beginning on the third beat, and is usually of a lively nature.

(230)

Allegro

Gavotte, HANDEL, 1685-1759



(231)

ROSSINI, 1792-1868



Ear-Training

As *fe* and *se* are specially stressed in this book, these tones can be introduced into ear-tests thus:

Key C. d' t l l se l s fe s f m r d
 Key E. m r d m l se l d m s l s fe s

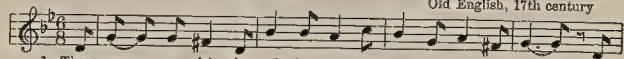
Rhythmic Work (Combined with Music Appreciation)

Memorize (228) and step it.

(232)

The Miller of the Dee

Old English, 17th century



1. There was a jol-ly mil-ler once Liv'd on the riv-er Dee, He
2. "I live by my mill, she is to me Like kin-dred, child, and wife, I



work'd and sang from morn till night, No lark more blithe than he.
 would not change my own de-gree For an-y oth-er in life.



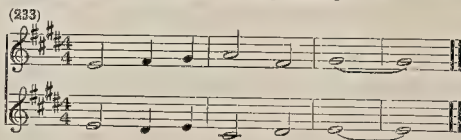
And this the bur-den of his song For ev-er used to be; "I
 This song shall pass from me to thee, And hap-py we will be, I



care for no-bo-dy, no, not I, If no-bo-dy cares for me."
 care for no-bo-dy, no, not I, If no-bo-dy cares for me."

Two-Part Singing. Your exercises in Chordal Training and Blending of Voices should have prepared you for attacking a Two-part exercise.

The class will divide into two groups. One group will take the top line and the other group the bottom line. It may be necessary at first to divide the class unevenly, letting the larger number sing the bottom line (softly) as it is the more difficult part, but after a little practice the groups should be evenly divided. Each group should be able to sing either part.



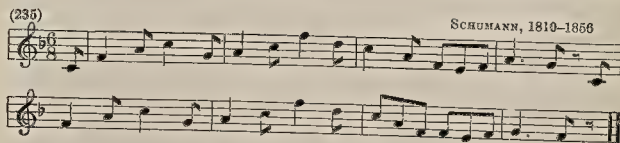
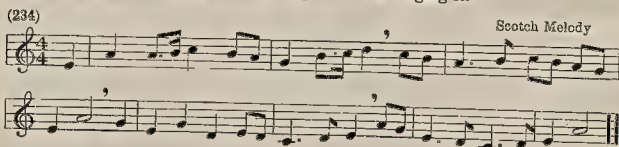
SECTION VI

Voice-Training



Exercises for Sight-Reading

Preliminary Work. Continued practice on the blank staff to "laa" or any singing vowel should precede each exercise. The ability to "read" the tune quickly and correctly will add to the pleasure of singing it.

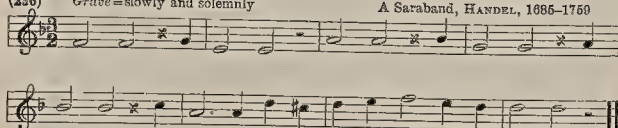


A *Saraband* is an ancient form of Spanish dance music in slow movement and of a very serious character. It was introduced into Paris from Spain by a Spanish dancer of the name of Sarabanda during the 17th century.

The following exercise is in $\frac{3}{4}$ time, but a *Saraband* is sometimes written in $\frac{3}{4}$.

(236) *Grave* = slowly and solemnly

A Saraband, HANDEL, 1685-1759

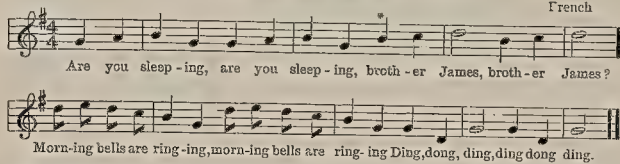


(237)

Are You Sleeping, Brother James?

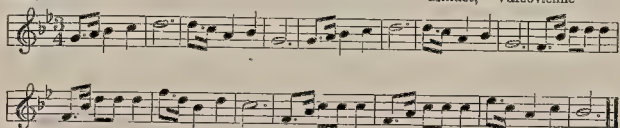
TWO-PART ROUND

French



(238)

Minuet, "Varsovienne"

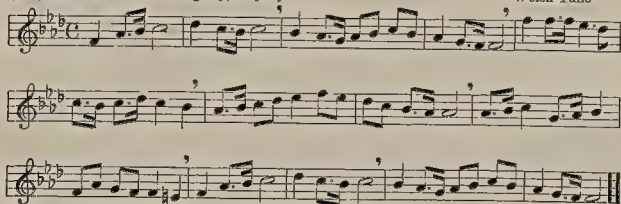


(239)

Old English

(240) *Maestoso* = with dignity, majesty

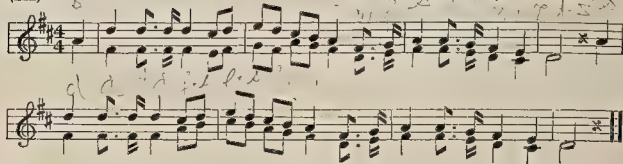
Welsh Tune



Two-Part Singing

(241)

"The Brave Old Oak," E. J. LORER



Rhythmic Work (Combined with Music Appreciation)

The Gavotte. Stand in couples with the inside hands joined. Begin with the outside foot and take four springy walking steps. Point the toe on the fourth beat but make no pause. (The arms should be raised and the head slightly turned in the direction of the pointed toe.) The inside foot will begin on the fifth step, the arms will be lowered and the direction of the head changed. Use (230).

(242)

The Minstrel Boy

THOMAS MOORE, 1779-1852

Irish Melody

1. The Min-strel boy to the war is gone, In the ranks of death you'll
 2. The Min-strel fell! But the foe-man's chain Could not bring his proud soul

find him; His fa-ther's sword he has gird-ed on, And his
 un-der; The harp he loved ne'er spoke a-gain, For he

wild harp strings be-hind him "Land of song!" said the
 tore its chords a-sun-der; And said "No chains shall

war-rior hard, "Though all the world be- trays thee, One
 sul-ly thee, Thou soul of love and brav-er-yl Thy

sword, at least, thy nights shall guard, One faith-ful harp shall praise thee!"
 songs were made for the brave and free, They shall never sound in slav-ry!"

SECTION VII

23

Voice-Training



Theory

The Study of Transition or Modulation

As you progress with your musical studies you will learn that it is a very common thing for a piece of music to begin in one key, pass into another and return to the original one. This is known as *Transition*, or *Modulation*. Transition is a little difficult for young people to understand, but it is easily explained by the use of the Tonic Sol-fa modulator, and we had better make use of the latter before we discard it in our next year's work.

Transition is introduced into music to give variety. As a rule when a piece of music passes into a "sharp" key, the effect of the change is the enlivenment of the music. The general effect of passing into a "flat" key is to depress it.

Examine your pocket modulator. You have already been told that the centre column represents the scale of C major. You have also learned that the tonic of the Key of G (first sharp key) is formed from the *soh* or *fifth* of C major. This fifth note of a Major Scale is called the *Dominant*, and it is the second strongest note (the Tonic is the first) of the Major Scale.

Look at the column to the right of the scale of C. That is the scale of G Major with its Tonic built upon the Dominant of the original key. Look carefully again at the modulator and you will see that every note in G Major has a note of corresponding pitch in C Major with the exception of *one* — the *te*, which is the new note of the scale. *Te* corresponds in pitch with *fe* of C Major. This new note *te* is important because it forms the "leading-note" of the new scale or, in other words, leads the way to the Tonic.

In passing from C Major to G Major we need not always make the change on the dominant, but until we have had a little practice in transition it is better to do so.

Sing the following phrases and practise similar ones from the modulator.

(The small letters "s" and "d" known as "bridge notes" give the pitch to the first note in the transitional key.)

When you reach Key G you will call the *soh* of Key C *doh*. When you return to Key C you will call the *doh* of Key G *soh*.)

Key C	Key G	Key C
d's l s m r s s d t	d m f r m d	d s f m r m r d -

Exercises for Sight-Reading

Finnish Melody

(243) Andante = "going," moderately slow



24

(244)

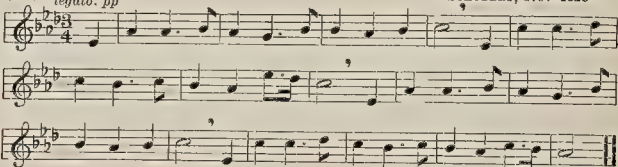
Old French Air



(245)

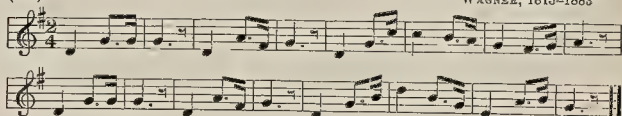
legato. pp

SCHUBERT, 1797-1828



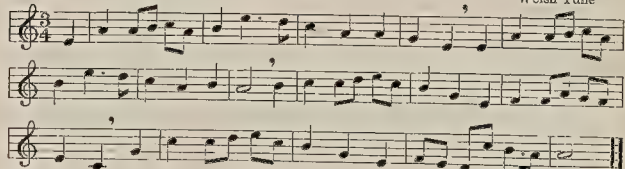
(246)

WAGNER, 1813-1883



(247)

Welsh Tune



(248)

SCHUMANN, 1810-1856



Two-Part Singing

(249)

Andante

SCHUBERT



Rhythmic Work

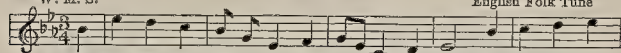
Review the Gavotte step, using the gavotte in *Rote Songs and Singing Games*.

(250)

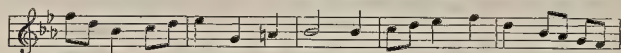
Polly Oliver

W. M. S.

English Folk Tune



1. O sweet Pol - ly Ol - i - ver dwell down by the Green, The gay - est of
 2. So brave Pol - ly Ol - i - ver she then did de - cide To seek out her
 3. Then dear Pol - ly Ol - i - ver knelt down by his side, And but for her



maid - ens that ev - er was seen, Un - til her fond lov - er en -
 lov - er and die by his side; She found him in - deed when she
 nurs - ing he sure - ly had died; And when her de - vo - tion had



list - ed to fight For God and his coun - try, his King and the right.
 came to the war Laid low on the bat - tle - field and wounded right sore.
 thus saved his life, She liv'd ev - er af - ter his dear - ly loved wife.

SECTION VIII

Voice-Training



no
 no
 law

Theory

(Transition or Modulation — Continued)

In our lesson on the Formation of the Scale we learned that the first Flat Key (the scale requiring one flat only) was formed from the *fah* or the fourth note of the scale of C Major.

This fourth note is called the *Subdominant* and is the third strongest note of the scale. The scale of F Major is seen on the left side of the centre column of your modulator.

Compare the scale of F Major with C Major and you will find that again we have only *one* new note. The new note in F Major is *fah*, which has the same pitch as *ta* in C Major. It is always a little more difficult to pass into the first flat key than to the first sharp key, so that a little longer practice is needed in passing to the tonic of F Major than to the tonic of G Major before attempting to pass over through the other notes of the scale.

Sing the following phrases and practise similar ones from the modulator.

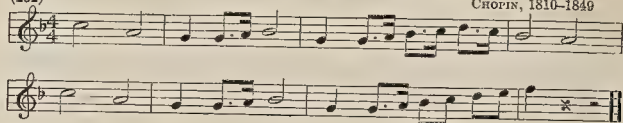
Key C Key F Key C
 d m s r m m f d r f m r r d d f r m d r t. d.

Practice can now be taken on the modulator making the transitional change on other notes than the Dominant and Subdominant of C Major.

Exercises for Sight-Reading

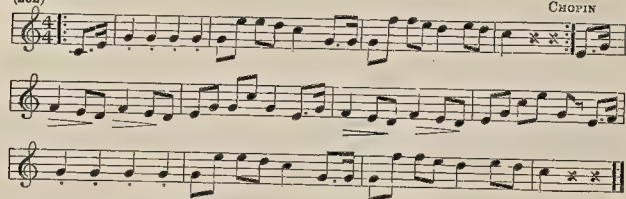
(251)

CHOPIN, 1810-1849



(252)

CHOPIN

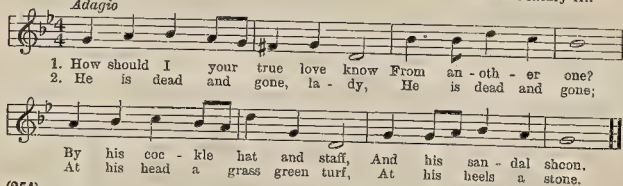


(263)

How Should I Your True Love Know?

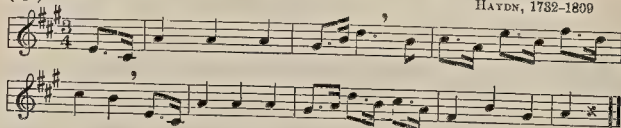
From Shakespeare's "Hamlet"

A 16th Century Air

Adagio

(254)

HAYDN, 1732-1809

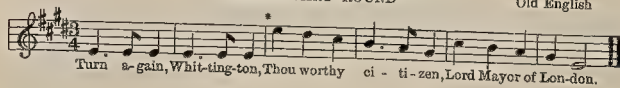


(255)

Turn Again, Whittington

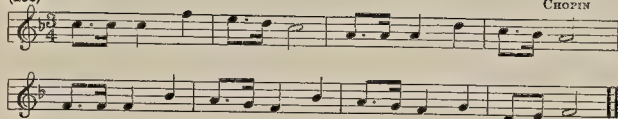
THREE-PART ROUND

Old English



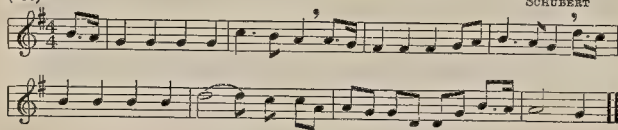
(256)

CHOPIN



(257)

SCHUBERT



Two-Part Singing

(258)

"Sicilian Mariners' Hymn"



(259)

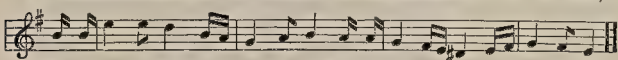
Nature's Songs

W. M. S.

English Folk Tune



1. The breez-es fan the trem-bling leaves Of ro-see clus-t'ring 'neath the eaves;
2. Where mighty rocks and cha-sus frown The wa-ter-fall comes tum-bling down;
3. The storm-waves beat up-on the shore And moan and moan for ev-er-more;



They are sing-ing wild-wood songs to me With their haunting, low, sweet mel-o-dy.
 It is sing-ing na-ture's song to me With its haunting, grand, sweet mel-o-dy.
 They are sing-ing sad sea songs to me With their haunting, wild, sweet mel-o-dy.

Rhythmic Work

Review the exercises that have been taken.

Review

Make a glossary in your music dictation book of Definitions and Terms of Notation occurring throughout this book.

SUPPLEMENTARY SONGS AND PIANOFORTE MUSIC

(280)

New Every Morning is the Love

REV. JOHN KEBLE, 1792-1866

SAMUEL WEBBE, 1740-1816

1. New ev-'ry morn-ing is the love Our wak'-ning and up - ris - ing prove;
 2. New mer-cies, each re - turn - ing day, How - er a - round us while we pray;
 3. The triv - ial round, the com - mon task, Will fur - nish all we ought to ask;
 4. On - ly, O Lord, in Thy dear love Fit us for per - fect rest a - bove;

Through sleep and darkness safe - ly brought, Re - stored to life, and pow'r, and thought.
 New per - its past, new sins for - giv'n, New thoughts of God, new hopes of heav'n.
 Room to de - ny our - selves, a road To bring us dai - ly near - er God.
 And help us this and ev - 'ry day To live more near - ly as we pray. A - MEN.

(261)

Sun of My Soul

REV. JOHN KEBLE, 1792-1866

HUGUENOT Melody

1. Sun of my soul, Thou Sav - our dear, It is not night if Thou be near;
 2. When the soft dews of kind - ly sleep My wea - ried eye - lids gen - tly steep;
 3. Watch by the sick, en - rich the poor With bless - ings from Thy bound - less store;
 4. Come near and bless us when we wake, Ere thro' the world our way we take,

O may no earth - born cloud a - rise, To hide Thee from Thy ser - vant's eyes.
 Be my last thought, how sweet to rest For ev - er on my Sav - iour's breast.
 Be ev - 'ry mourn - er's sleep to - night, Like in - fant's slum - bers, pure and light.
 Till in the o - cean of Thy love We lose our - selves in heav'n a - bove.

All Through the Night

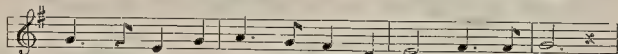
Sir HAROLD BOULTON

(AR HYD Y NOS)

Welsh



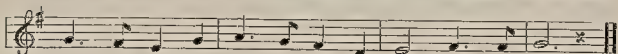
1. Sleep, my child, and peace at-tend thee, All through the night.
 2. While the moon her watch is keep-ing, All through the night;



Guar-dian an-gels God will send thee, All through the night.
 While the wea-ry world is sleep-ing, All through the night;



Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing;
 O'er thy spir-it gen-tly steal-ing, Vi-sions of de-light re-veal-ing,



I my lov-ing vig-il keep-ing, All through the night.
 Breathes a pure and ho-ly feel-ing, All through the night.

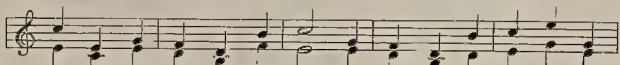
Words used by kind permission of the Author, from the *Songs of Four Nations*, published by J. B. Cramer & Co., Ltd., of London.

The Summer's Departed

Tune, "Le Gentil Husard"



1. The sum-mer's de-part-ed so gen-tle and brief, And au-tumn has
 2. In red and in pur-ple the leaves seem to bloom, But win-ter, cold
 3. While mourn-ful the tone of the whis-per-ing breeze As gen-tly it



come with its sere yel-low leaf; Its breath's in the val-ley, its
 win-ter, has spo-ken their doom. And while they are seem-ing with
 floats thro' the mur-mur-ing trees; Tho' leaves may be with-ered and

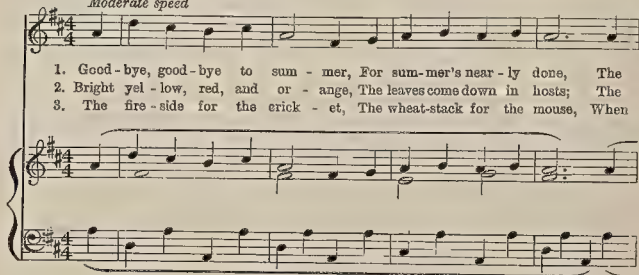


voice in the breeze, A man-y-hued robe is spread o-ver the trees.
 ru-bies to vio, They tell us that beau-ty blooms on-ly to die.
 fad-ed the rose, Yet au-tumn its boun-ti-ful rich-es be-stows.

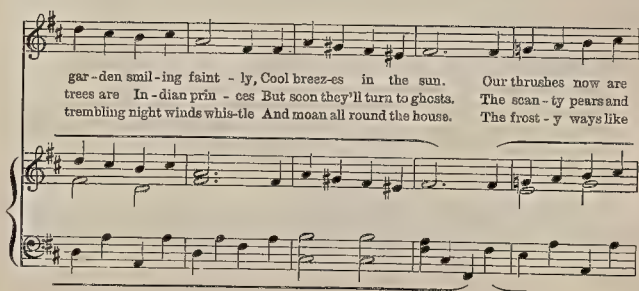
Robin Redbreast

WILLIAM ALLINGHAM, 1824-1889

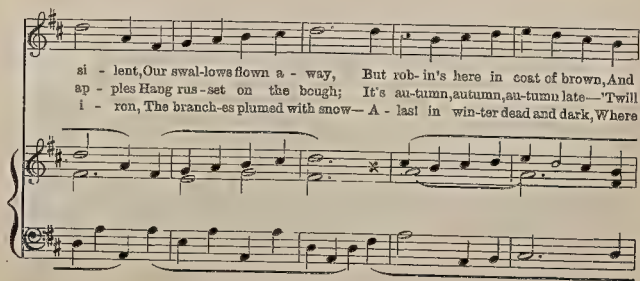
Dr. J. E. HONGSON

Moderate speed


1. Good - bye, good - bye to sum - mer, For sum - mer's near - ly done, The
 2. Bright yel - low, red, and or - ange, The leaves come down in hosts; The
 3. The fire - side for the crick - et, The wheat - stack for the mouse, When



gar - den smil - ing faint - ly, Cool breez - es in the sun. Our thrushes now are
 trees are In - dian prin - ces But soon they'll turn to ghosts. The scan - ty pears and
 trembling night winds whis - tle And moan all round the house. The frost - y ways like



si - lent, Our swal - lows flown a - way, But rob - in's here in coat of brown, And
 ap - ples Hang rus - set on the bough; It's au - tumn, autumn, au - tumn late - 'Twill
 i - ron, The branch - es plumed with snow - A - last in win - ter dead and dark, Where

scar - let breast-knot gay. }
 soon be win - ter now. } Rob - in, rob - in Red - breast, O rob - in
 can poor rob - in go? }

dear! . . Rob - in sings so sweet - ly In the fall - ing of the year.

(265)

Autumn

DANA SHINDLER

F. T. C. W.

1. Hail, au - tumn! jo - vial fel - low! In all thy bright ar - ray! . With
 2. Thro' moun - tain, field and for - est, Loud roar - ing night and day, . He
 3. With boun - teous hand he scat - ters His treas - ures fresh and new, . Fills
 4. Hail au - tumn! jo - vial fel - low! So full of mirth and glee, . So

pleas - ure o - ver - flow - ing, With songs and danc - es gay! With
 rush - es, hel - ter - skel - ter, Like mer - ry boys at play, He
 barn, and house, and cel - lar, To last the win - ter thro', Fills
 hear - ty, brave, and mer - ry, I glad - ly wel - come thee! So

pleas - ure o - ver - flow - ing, With songs and danc - es gay! .
 rush - es, hel - ter - skel - ter, Like mer - ry boys at play. .
 barn, and house, and cel - lar, To last the win - ter thro'. .
 hear - ty, brave, and mer - ry, I glad - ly wel - come thee! .

Give

ADELAIDE PROCTOR, 1825-1864

DR. D. J. JENNINGS



1. See the riv - ers flow - ing Down - wards to the sea,
 2. Watch the prince - ly flow - ers Their rich fra - grance spread,
 3. Give thy heart's best treas - ure, From fair na - tures learn;

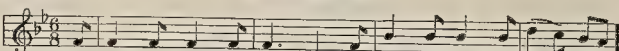


Pour - ing all their treas - ures Boun - ti - ful and free; Yet to help their giv - ing
 Load the air with per - fumes From their beauty shed; Yet their lav - ish spend - ing
 Give thy love and ask not, Wait not a re - turn! And the more thou spend - est



Hid - densprings a - rise, Or if need be show - ers Feed them from the skies.
 Leaves them not in dearth, With fresh life re - plan - ished By their moth - er earth.
 From thy lit - tle store, With a dou - ble boun - ty God will give thee more.

Harvest Time



1. Thro' lanes with hedge - rows pearl - y, Go forth the reap - ers ear - ly
 2. At noon they leave the mead - ow, Be - neath the friend - ly shad - ow
 3. And when the west is burn - ing, From shav - en field re - turn - ing,



A - mong the yel - low corn, . A - mong the yel - low corn.
 Of mon - arch oak to dine, . Of mon - arch oak to dine.
 In mer - ry train they come, . In mer - ry train they come.



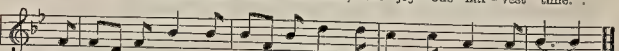
Good luck be - tide their shear - ing, For win - ter now is near - ing,
 And 'mid his branch - es hear - y, Goes up the thank - ful sto - ry,
 'Tis then that all their neigh - bors Re - joice to end their la - bors,



And we must fill . the barn, . . And we must fill . the barn.
 The har - vest is . so fine, . . The har - vest is . so fine.
 With mer - ry har - vest home, . . With mer - ry har - vest home.



The har - vest time, the har - vest time, The bus - y har - vest time.
 The har - vest time, the har - vest time, The bless - ed har - vest time.
 The har - vest time, the har - vest time, The joy - ous har - vest time.



The har - vest time, the har - vest time, The bus - y har - vest time.
 The har - vest time, the har - vest time, The bless - ed har - vest time.
 The har - vest time, the har - vest time, The joy - ous har - vest time.

The Hunter's Song

B. W. PROCTOR, 1787-1874



1. Rise, sleep no more, 'tis a no - ble morn, The . dew's hang thick on the
 2. Now thro' the copse where the fox is found, And . o'er the stream at a
 3. Sound, sound the horn! to the hun - ters good What's the gul - ly deep, or the



fring - ed thorn, And the frost shrinks back like a beat - en bound
 might - y bound, And . o'er the highlands and o'er the low, . O'er
 roar - ing flood? Right . o - ver he bounds, as the wild stag bounds, At the



Un - der the steam - ing, . steam - ing ground, Hark! hark! what call - eth the maid - en morn
 fur - rows, o'er meadows the hunt - ers go. Hark! hark! what sound on the wind is borne?
 heels of his swift, sure, . si - lent hounds, Hark! hark! now home and dream till morn



From her sleep in the woods and the stub - ble corn? The horn! the horn! the
 'Tis the con - quer - ing voice of the hunt - er's horn. The horn! the horn! the
 Of the bold, sweet sound of the hunt - er's horn! The horn! the horn! the



mer - ry sound - ing horn! The . mer - ry sweet ring of the hunt - er's horn!
 mer - ry sound - ing horn! The . mer - ry bold voice of the hunt - er's horn!
 mer - ry sound - ing horn! O! the sound of all sounds is the hunt - er's horn!

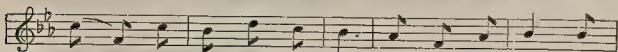
The Fountain

J. R. LOWELL, 1819-1891

J. D. MACKEY



1. In - to the sun - shine Full of the light, Leap - ing and
 2. In - to the star - light Rush - ing in spray, Hap - py at
 3. Cease - less, as - pir - ing, Cease - less, con - tent, Dark - ness or



dash - ing From morn - ing to night; In - to the moon - light
 mid - night, Hap - py by day; Full of a na - ture
 sun - shine Thy el - e - ment; Glo - ri - ous foun - tain,

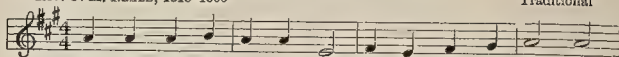


Whit - er than snow, Mov - ing so flow'r - like, When the winds blow.
 Noth - ing can tame, Changed ev - 'ry mo - ment, Ev - er the same.
 Let my heart be Fresh, changeful, con - stant, Up - ward like thee!

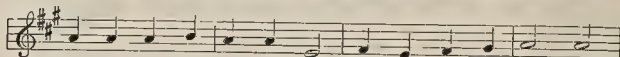
Good King Wenceslas

Rev. J. M. NEALE, 1818-1866

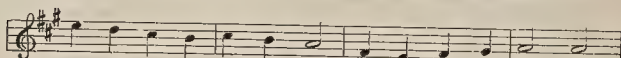
Traditional



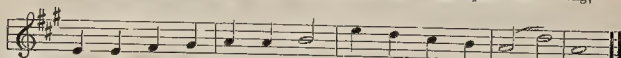
1. Good King Wen - ces - las look'd out On the feast of Ste - phen,
2. "Hith - er, page, and stand by me, If thou know'st it, tell - ing,
3. "Bring me flesh and bring me wine, Bring me pine logs bith - er;
4. "Sire, the night is dark - er now, And the wind blows stron - ger;
5. In his mas - ter's steps he trod, Where the snow lay dint - ed;



When the snow lay round a - bout Deep, and crisp, and e - ven.
 Yon - der peas - ant who is he? Where and what his dwell - ing?
 Thou and I will see him dine, When we bear them thith - er."
 Fails my heart, I know not how, I can go no lon - ger."
 Heat was in the ver - y sod Which the Saint had print - ed.



Bright - ly shone the moon that night, Though the frost was cru - el,
 "Sire, he lives a good league hence, Un - der - neath the moun - tain,
 Page and mon - arch forth they went, Forth they went to - geth - er;
 "Mark my foot - steps, good, my page, Tread thou in them bold - ly;
 There - fore, Chris - tian men, be sure, Wealth or rank pos - sess - ing,



When a poor man came in sight, Gath - ring win - ter fu - el.
 Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain."
 Through the rude wind's wild la - ment, And the bit - ter weath - er.
 Thou shalt find the win - ter's rage Freeze thy blood less cold - ly."
 Ye who now will bless the poor, Shall your - selves find bless - ing.

The Traveller's Return

ROBERT SOUTHEY, 1774-1843

Dr. D. J. JENNINGS



1. Sweet to the morn - ing trav - el - ler The song a - mid the sky,
2. And cheer - ing to the trav - el - ler The gales that round him play,
3. And when be - neath th' un - cloud - ed sun Full vea - ri - ly toils he,
4. And when the eve - ning light de - cays, And all is calm a - round,
5. But O! of all de - light - ful sound Of eve - ning or of morn,



Wheretwink - ling in the dew - y light The sky - lark soars on high.
 When faint and heav - i - ly he drags A - long his noon - tide way.
 The flow - ing wa - ter makes to him A - south - ing mel - o - dy.
 There is sweet mu - sic to his ear In the dis - tant sheep - bells' sound.
 The sweet - est is the voice of love That wel - comes his re - turn.

(272)

Sleighing

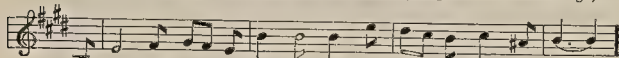
35

WINIFRED M. STEVENS

Old English Tune, "The Happy Clown"

Brighlly

1. When win - ter brings the frost and snow, A - sleigh - ing down the hill we go;
2. Tho' storm may rage and winds may blow, Still sleigh - ing down the hill we go;



As swift as wind, as free as air, As blithe and free from care.
With ma - nya slip and ma - nya fall But ne'er a hurt at all.



With nought but joy the live - long day We all go rid - ing on our way,
A hap - py crew so bright and gay, All bent on mer - ry sport and play,



A - way, a - way, a - way, a - way, A - sleigh - ing we will go!

(273)

Drive the Nail Aright, Boys

Anon.

H. MOREY

March time

Drive the nail a - right, boys, Hit it on the head; Strike with all your

FINE



might, boys, While the i - ron's red.

1. When you've work to do, boys,
2. Stand - ing at the foot, boys,
3. Tho' you stum - ble oft, boys, *D.C.*



Do it with a will, They who reach the top, boys, First must climb the hill.
Look - ing at the sky, How can you get up, boys, If you nev - er try?
Nev - er be down - cast; Try and try a - gain, boys, You will win at last.

(274)

For Health and Strength

ROUND FOR FOUR PARTS



For health and strength, and dai - ly food, We praise thy name, O Lord.

Away with Melancholy

Quickly

MOZART, 1756-1791

A - way with mel - an - cho - ly, Nor dole - ful chang - es ring On
 life and hu - man fol - ly, But mer - ri - ly, mer - ri - ly sing fa la. Come
 on, ye ros - y hours, Gay smil - ing mo - ments bring, We'll
 strew the way with flow'rs, . And mer - ri - ly, mer - ri - ly sing fa la;
 For what's the use of sigh - ing, While time is on the wing? Can
 we pre - vent his fly - ing? Then mer - ri - ly, mer - ri - ly sing fa la.

May Morning

WINIFRED M. STEVENS

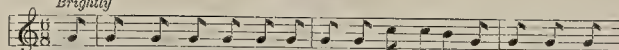
"Helston Furry Dance Tune"

1. Lads and lass - es, haste a - way To greet the glad May morn - ing,
 2. Sing, fair maids, your sweet - est songs To greet the mer - ry morn - ing,
 3. Dance, brave lads, and shout for joy, The ra - diant morn is break - ing;
 Un - der - neath the green - wood tree While yet the day is dawn - ing.
 Sing be - neath the green - wood tree, Bright flow'rs your brows a - dorn - ing.
 Dance be - neath the green - wood tree, Where sleep - y buds are wak - ing.
 Hail the mer - ry month of May, All hail the month of glad - ness,
 When blos - soms clothe the wak - ing earth And bid good - bye to sad - ness.

(277)

Spring

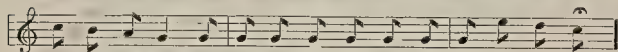
37

Brightly

1. The spring breathes a-round us so soft and so warm, And bears her young
 2. The brook she crowns o-ver with arch-es of blue, The mead-ows with
 3. At eve-ning she hush-es and leads them to rest, And lays them so



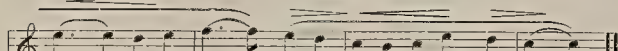
chil-dren with love on her arm; She tends and sus-stains them with
 flow'rs are made bright to the view; The birds and the bees, and the
 gen-tly to sleep on her breast; She clos-es their eyes with the



ten-der-est care, With soft rain and sun-shine and sweet balm-y air.
 in-sects so small, She feeds and pro-ects them, and nour-ish-es all.
 cur-tain of night, And wakes them at morn with her rose-col-or'd light.



Ah Ah Ah .



. Ah

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How Sweet the Sound

J. S. STALLYBRASS

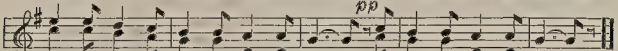
F. SILCHER, 1789-1860



1. How sweet the sound In woods a-round Of horns that gai-ly
 2. And copse and tree, It seems to me, Look twice as green and
 3. There's not a breast But feels new zest, At that re-peat-ed
 4. Then sound the horn This glo-rious morn, And make the wood-lands



ring! . . . Of horns that gai-ly ring! . . . From hill and mound The
 gay, . . . Look twice as green and gay; . . . And dou-bly clear The
 tone, . . . At that re-peat-ed tone; . . . From all our hearts The
 ring, . . . And make the wood-lands ring; . . . From hill and mound The



ech-es bound, From rock to rock they spring, From rock to rock they spring.
 brooks ap-pear That gen-tly glide a-way, That gen-tly glide a-way.
 gloom de-parts, We know not where 'tis flown, We know not where 'tis flown.
 ech-es bound, From rock to rock they spring, From rock to rock they spring.

A Wild Woodland Song

WINIFRED M. STEVENS

Old English
" My Lodging is on the Cold Ground "

1. I . know a wild wood-land where bright flow-ers grow At the
2. I . love this wild wood-land in warm sum-mer hours, With its
ver - y first breath of the spring; Where the sun-beams come glanc-ing and
swift flow-ing mur-mur-ing stream; Where the trees and the ferns and the
light breez - es blow— There are birds ev - 'ry-where on the wing.
sweet smell - ing flow'rs Are as fra-grant and fresh as a dream.
'Tis love - ly to stray a - long the dim way, Where the
'Tis love - ly to sit where dra - gon flies fit On their
trees make an arch o - ver head, Or to take a sweet rest in the
gai - ly hued gos - sa - mer wings, Or to list with de - light on a
glade I love best, On a prim - rose and vi - o - let bed.
calm sum - mer night When the sweet throat - ed night - in - gale sings.

Sailing

WINIFRED M. STEVENS

SCHUBERT, 1797-1828

mf
1. A cross the bay where lil - ies float, We sail a-way, we sail a-way,
mf
2. Then down the swift - ly glid - ing stream, We sail a-way, we sail a-way,
mf
Far on-ward in our snow-white boat, We sail a-way, we sail a-way.
Where sun-beams on the wa - ters gleam, We sail a-way, we sail a-way.
The sum-mer breez-es gen - tly blow, And waft us on-ward as we go,
The wave-lets dance a - round our boat, As o'er the rip-pling tide we float,
So mer - ri - ly . sail - ing, So mer - ri - ly . sail - ing.

W. BLAKE, 1757-1828

J. D. MACEY

To be sung in unison

1. Lit - tle lamb, who made thee? Dost thou know who made thee, Gave thee
 2. Lit - tle lamb, I'll tell thee, Lit - tle lamb, I'll tell thee; He is

life and bid thee feed, By the stream and on the mead; Gave thee
 call - ed by thy name, For He calls Him - self a lamb. He is

cloth - ing of de - light, Soft - est cloth - ing, wool - ly bright, Gave thee
 meek, and He is mild, He be - came a lit - tle child. I a

such a ten - der voice, Mak - ing all the vale re - joice?
 child, and thou a lamb, We are call - ed by His name.

Lit - tle lamb, who made thee? Dost thou know who made thee?
 Lit - tle lamb, God bless thee! Lit - tle Lamb, God bless thee!

Hark to the Chorus!

CHOPIN, 1810-1849

Moderately quick

The first system of musical notation is for the piano accompaniment. It consists of a treble and bass staff in G major (one sharp) and 3/4 time. The melody in the treble staff features several trills (tr) on the notes G4, A4, and B4. The bass staff provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment. It includes two vocal entries: "1. Hark to the cho - rus" and "2. Mu - sic is flow - ing". The word "FINE" is written above the second entry. The piano part continues with trills in the treble staff and accompaniment in the bass staff.

The third system continues the piano accompaniment. The vocal line is: "thro' the wood-lands wing-ing, Like bells of ell - land gai - ly ring - ing, with the sun - shine streaming, Swift thro' the shad - ows where the flow'rs are". The piano part includes a crescendo (cresc.) and a piano (p) dynamic marking.

The fourth system continues the piano accompaniment. The vocal line is: "swing - ing. Deep in the cov - erts, bird choirs are sing - ing, dream - ing. Gems of the morn - ing, dew - drops are gleam - ing,". The piano part includes a marcato (marcato) dynamic marking. The system ends with a repeat sign and a 5/4 time signature change.

rall. *a tempo* *cresc.*

Hark! how they greet the sun-rise! Hark to the cho - rus thro' the wood-lands
Wake, for the night is end - ed! Mu - sic is flow - ing with the sun-shine

p *cresc.*

D.S.

wing - ing, Like bells of elf - land gai - ly ring - ing, swing - ing!
stream - ing, Swift thro' the sha - dows where the flow'rs are dream - ing.

p *D.S.*

(283)

Camping on the Beach

A. M. STEPHEN

VERDI, 1813-1901

mp

1. { Soft o'er the sil - v'ry waves Shy winds are stray - ing, Bright on the
Sweet from the wood - ed shores Breez - es are flow - ing, Born in the
2. { Treas - ure from o'er the sea Dream ships are bring - ing, O - ver the
Weave we our dance to - night By camp - fires glow - ing: Down where the

gold - en sands Moon - beams are play - ing;
shad - ows where Wild flow'rs are blow - ing. Come with us, com - rades,
mov - ing tides, Sea - birds are wing - ing.
break - ers roar, We must be go - ing.

cres. *f*

Care-free and mer - ry, Where we are sing - ing, Joy reigns to - night,

pp *f*

Joy reigns to - night, Ah, Joy reigns to - night.

Under the Greenwood Tree

SHAKESPEARE, 1564-1616

J. D. MACEY

1. Un - der the green-wood tree, Who loves to lie . with me, And
2. Who doth am - bi - tion shun, And loves to lie in the sun,

tune his mer-ry note un - to . the sweet bird's throat, Come hith - er;
Seek-ing the food he eats and pleased with what he gets, Come hith - er;

Here shall he see no en - e - my, But win - ter and rough weath - er.

(285)

Merrily Oh !

Tyroless Melody

1. Mer-ri-ly ev-'ry heart is bound-ing, Mer-ri-ly oh! mer-ri-ly oh! .
2. Cheer-i-ly ev-'ry face is beam-ing, Cheer-i-ly oh! cheer-i-ly oh! .

Joy-ful-ly now the news is sound-ing, Joy-ful-ly oh! . Joy-ful-ly oh! To the
Play-ful-ly ev-'ry eye is gleam-ing, Play-ful-ly oh! . Play-ful-ly oh! In the

woods we go, where the vio-lets grow, Where the vio-lets grow, to the woods we go.
fields a-way we will rove to-day, We will rove to-day in the fields a-way.

Mer-ri-ly ev-'ry heart is bound-ing, Mer-ri-ly oh! . mer-ri-ly oh!

f Mer-ri-ly, mer-ri-ly, mer-ri-ly oh! . mer-ri-ly oh! . mer-ri-ly oh! *Repeat pp*

* If the notes of the triplets in the bars marked * are found to be too low to sing easily, substitute for these bars the following: —

The Shepherdess and the Cuckoo

WINIFRED M. STEVENS

From the German

Folk Tune

To be sung in unison

1. A shep-herd maid-en led her lambs, Her pre-cious on-ly two, .
 2. Then mus-ing-ly she said a-loud, "Well, now at last I'll see .
 3. Then an-gri-ly she start-ed up And seized her stur-dy crook,

To where the lus-cious clo-ver red And bright-eyed dai-sies grew. .
 How ma-ny years of mor-tal life Are yet al-lot-ted me," .
 And sought the cuck-oo thro' the wood, Till by the rip-pling brook, .

There in the grove close by she heard The call of that mys-te-rious bird:
 The cuck-oo with pre-sump-tion bold, Two hun-dred years and more fore-told:
 She found a mer-ry shep-herd boy Who still sang on with ro-guish joy:

Cuck-oo, Cuck-oo, Cuck-oo, cuck-oo, cuck-oo.

The Wild Rose

SCHUBERT, 1797-1828

Lightly and tenderly

1. Once a boy a rose es - pied In the hedge-row grow - ing,
 2. Said the boy, "I'll gath - er thee, In the hedge-row grow - ing."
 3. Care - less - ly he pulled the rose In the hedge-row grow - ing,

pp

Bloom - ing fresh in all its pride— Ea - ger - ly he turned a - side
 Said the rose, "Then I'll pierce thee That thou may'st re - mem - ber me,
 But her thorns his touch op - pose; Vain - ly he la - ments his woes, With

ritard.

All with joy a - glow - ing. Lit - tle wild rose, wild rose red,
 Thus re - proof be - stow - ing." Lit - tle wild rose, wild rose red,
 pain his hand is glow - ing. Lit - tle wild rose, wild rose red,

cres. *pp*

a tempo

In the hedge-row grow - ing.

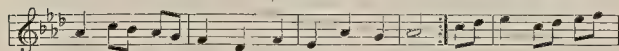
My Mountain Home

A. M. STEPHEN

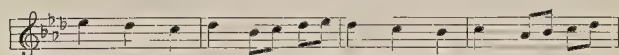
Welsh Melody, "The Ash Grove"



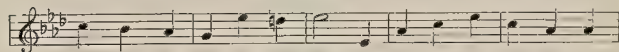
1. { Where streams flow - ing sea - ward bring mem - 'ries of mu - sic, The
The bird - songs at morn - ing a - long the green hill - sides, The
2. { A - long the green val - leys the or - chards are bloom - ing, Their
The breez - es are la - den with hints of the spring - time, And



wa - ter - falls leap - ing in fro - ic - some glee. }
winds that have wan - der'd where voic - es are free. } O . there is . my
buds, white and crim - son, are pleas - ant to see. }
wa - ters are chim - ing in sweet mel - o - dy. }



home - land, the Land of the Sun - set, The land where the



moun - tains are met by the sea. Wher - e'er I may wan - der, in



sun - shine or . sad - ness, I e'er shall re - mem - ber the land dear to me.

The Blue Bell of Scotland

Scotch Air



1. Oh where and oh where is your High - land lad - die gone?
2. Oh where and oh where did your High - land lad - die dwell?
3. But what, and oh what if your High - land lad should die?



He's gone with stream - ing ban - ners where no - ble deeds are
He dwelt in bon - nie Scot - land at the sign of the Blue
The bag - pipes should play o'er him and I'd sit me down and

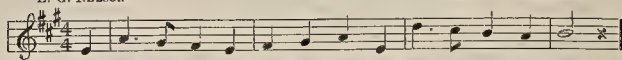


done; And it's oh! in my heart that I wish him safe at home.
Bell, And it's oh! in my heart that I love my lad - die well.
cry, But it's oh! in my heart that I hope he may not die.

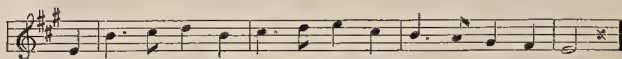
My Own Canadian Home

E. G. NELSON

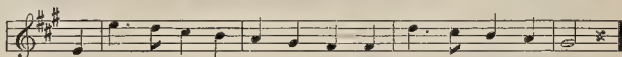
MORLEY McLAUGHLIN



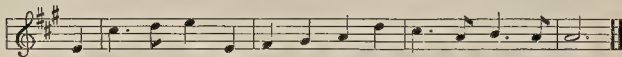
1. Tho' oth - er skies may be as bright And oth - er lands as fair,
2. A no - ble her - i - tage is thine, So grand and fair and free;
3. Did kind - ly heav'n af - ford to me The choice where I would dwell,



Tho' charms of oth - er climes in - vite My wan - d'ring foot-steps there;
 A fer - tile land where he who toils Shall well re - ward - ed be;
 Fair Can - a - da that choice should be, The land I love so well.



Yet there is one the peer of all, Be - neath bright heav-en's dome,
 And he who joys in na - ture's charms, Ex - ult - ing here may roam;
 I love thy hills and val - leys wide, Thy wa - ters' flash and foam;



Of thee, I sing, O hap - py land, My own Ca - na - dian home.
 'Mid scenes of gran - deur which a - dorn My own Ca - na - dian home.
 May God in love o'er thee pre - side, My own Ca - na - dian home.

Minuet from the Overture to "Berenice"

HANDEL, 1685-1759



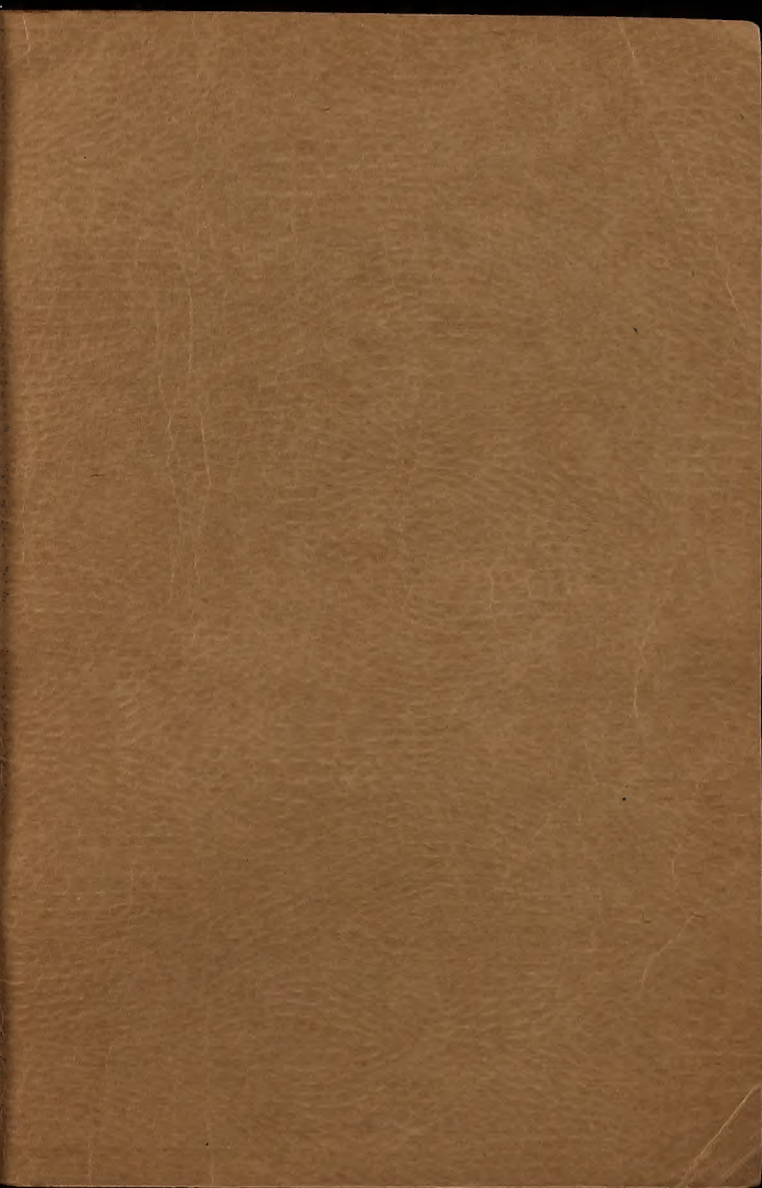
Handwritten musical score on page 47, featuring five systems of piano and organ music. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The first system includes a forte (*f*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals.

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